

ADELAIDE INSTITUTE

PO Box 3300
Adelaide 5067
Australia
Mob: 61+401692057
Email: info@adelaideinstitute.org
Web: <http://www.adelaideinstitute.org>

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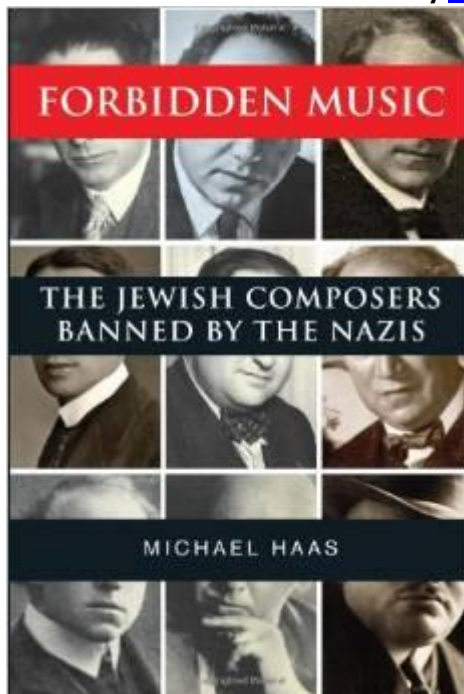
NEW REPUBLIC CULTURE

Books

Wagner's Anti-Semitism Still Matters

It helped define European anti-Semitism, especially when it came to Jewish music

By [James Loeffler](#), July 4, 2014



[Forbidden Music: The Jewish Composers Banned by the Nazis](#) by Michael Haas, Yale

In 1909, in a best-selling book called *Contemporary German Music*, the respected Munich critic Rudolf Louis diagnosed Gustav Mahler's problem: "What I find so fundamentally repellent about Mahler's music is its axiomatic Jewish nature. If Mahler's music spoke Jewish, I perhaps wouldn't understand it, but what is disgusting is that it speaks German with the Jewish accent—the all too Jewish accent that comes to us from the East." Still worse, Louis added, was the composer's masquerade: "Mahler has no idea how grotesque he appears wearing the mask of the German Master, which highlights the inner contradictions that make his music fundamentally dishonest." Anticipating critics, Louis calmly dismissed the charge of anti-Semitism as exaggerated hysteria—but his ideas and his rhetoric were directly descended from, if not a close paraphrase

of, Richard Wagner's infamous anti-Semitic tract *Jewishness in Music*, written sixty years earlier. Far from an isolated rant, Louis's writing represented a thread of Wagnerian myth running through the very fabric of modern musical thought.

What are we to do with Wagner's anti-Semitism? The recent Wagner anniversary has brought a predictable amount of equivocation and hand-wringing about the German master's role in the history of hate. We know by now not to read history backward. A nineteenth-century composer who died in 1883 cannot logically be accused of personal complicity in a twentieth-century genocide. Yet that does not mean that the broader question of his responsibility for the spread of modern anti-Semitism can be simply ignored. The issue cannot be brushed aside merely by reference to the fact that, as Daniel Barenboim and other commentators relish pointing out, Wagner loved a handful of Jews (albeit conditionally) and that many Jews (even Zionists) loved Wagner. The fact that there were and are Jewish Wagnerians is not a coherent answer to the question of Wagner's prejudice against the Jews. Irony is no disclaimer. Nor, conversely, does the musicological obsession over whether Wagner secretly encoded anti-Jewish tropes into his compositions matter much beyond the precincts of academia. **The real legacy of Wagner, one with which we are still living today, is nothing less than the sweeping imprint of racial ideology across the length and breadth of modern classical music.** [- emph. added – ed. AI.]

Michael Haas makes this case powerfully in his important book. While the title misleadingly suggests a study devoted to the Holocaust era, Haas instead paints a group portrait of two generations of late nineteenth- and early twentieth-century Central European Jewish composers and critics locked in tortured relationships with their own racialized selves. His is an erudite survey, chock full of choice quotations mined from diaries and letters and studded with keen insights about the social politics of Austro-German music. It is also a return visit for Haas to the composers he previously documented as producer of the pioneering *Entartete Musik* record series of the 1990s. That innovative

project recovered the works of composers who, before 1933, stood at the pinnacle of German music, only to be murdered or exiled in the Nazi era. This volume, by contrast, seeks a broader measure of historical understanding. By extending the chronological span back into the nineteenth century, Haas does more than simply write a history of Hitler's musical victims. He convincingly refutes the claim that Wagner's disturbing indiscretions only turned truly dangerous once the Nazis refashioned them into a political ideology of racial violence.

Anti-semitism in music is one of those stories that we think we already know all too well but that keeps revealing new and even more ugly chapters as time and scholarship march on. Whereas the literary and political strands of Jew-hatred have received their fair due of historical attention, musical anti-Semitism remains a blind spot for many Western scholars and critics. There is a simple reason for this omission. We do not see prejudice because we do not wish to see it. We reflexively resist acknowledging how much great

music comes from bad men. Even when we do confront the moral failings and petty biases of great composers, our instinct is to quarantine the music itself. For, of all the arts, music most retains its hallowed aura of transcendence. In the pure realm of abstract sound, we often imagine, particularities and prejudices fall away to reveal a universal human condition.

This attitude is not intrinsic to music. It is a historical legacy of the Enlightenment. In its own way, this belief in the moral autonomy of art was also the driving force in the story of Jews in classical music. From the French Revolution onward, no field of modern European culture proved more attractive to Jews than music. There are many facile historical explanations for the Jewish gravitation to music: the artistic profession's openness to outsiders, the legacy of an internal European Jewish tradition of music-making, the absence of a sonic taboo akin to Jewish aniconism. But the most powerful historical argument is the simplest one. Music appealed to Jews precisely because of its link to Enlightenment universalism.



Richard Wagner, ca. 1850 , Hulton Archive/Getty Images

We can see that effect *in nuce* in the case of the Mendelssohn family. In the late eighteenth century, Moses Mendelssohn, the philosopher and father of the Haskalah, or Jewish Enlightenment, proposed a philosophy of Judaism that stressed its theological compatibility with European modernity. Against Kant's less than enlightened view that Judaism was a religion of calcified legalism, Mendelssohn, an observant Jew, defended the rationality and the beauty of Jewish law.

But at the same time he called on his fellow Jews to shed their odd folkways and their parochial cultural differences. Practicing what he preached, Mendelssohn diligently applied himself to piano lessons. He authored a treatise on the proper tunings for the modern keyboard. In his influential writings on the philosophy of aesthetics, he posited a classical ideal of music as a harmonious sphere of human unity beyond Christian and Jew.

In the next generation, Mendelssohn's son Abraham and his future wife were fixtures at the Berlin music academy sponsored by her family, the wealthy Itzig clan. Abraham's in-laws served as patrons of Mozart and C.P.E. Bach. When the rest of Europe cared little, his wife's aunt rescued Johann Sebastian Bach's manuscripts from oblivion. Abraham also believed in the Enlightenment promise of a new age in which differences between Christian and Jew would cease to matter. Convinced the moment had nearly arrived, he baptized his children and raised them as Kantian Christians. His son Felix grew from child prodigy to famed composer, crowned by Schiller as the Mozart of his age. Felix was hardly Jewish at all, at least not judged by the religious terms of his grandfather. But the grandson and the grandfather shared a Jewish faith in music's rational beauty and civic virtue.

What began as an Enlightened cultural ideal grew by mid-century into a distinctive social pattern for European Jews. In 1844, three years before Felix Mendelssohn's death, Benjamin Disraeli playfully noted the omnipresence of Jews in European musical life in his novel *Coningsby*:

Were I to enter into the history of the lords of melody, you would find it the annals of Hebrew genius. But at this moment even, musical Europe is ours. There is not a company of singers, not an orchestra in a single capital, that is not crowded with our children under the feigned names which they adopt to conciliate the dark aversion which your posterity will some day disclaim with shame and disgust. Almost every great composer, skilled musician, almost every voice that ravishes you with its transporting strains, springs from our tribes. The catalogue is too vast to enumerate; too illustrious to dwell for a moment on secondary names, however eminent. Enough for us that the three great creative minds to whose exquisite inventions all nations at this moment yield, Rossini, Meyerbeer, Mendelssohn, are of Hebrew race; and little do your men of fashion, your muscadins of Paris, and your dandies of London, as they thrill into raptures at the notes of a Pasta or a Grisi, little do they suspect that they are offering their homage "to the sweet singers of Israel!"

Disraeli's proud Romantic tribute to Jewish genius contained more than a hint of hyperbole. (For starters, Rossini was not a Jew.) But for all of its sentimental talk of a "Hebrew race," its cultural logic belonged firmly to the same Enlightenment ethos that inspired the Mendelssohn clan's devotion to music. In the eyes of Disraeli, the Jewish musical triumph was a humorous rebuff to lingering Christian religious prejudices. The spectacle of Jewish musical talent testified to civilization's progress. This humane achievement is precisely what Wagner took aim at, six years later, in his commentary on the oversized Jewish presence in European music.

Wagner's *Das Judenthum in der Musik*, or *Jewishness in Music*, appeared under the pseudonym K. Freigedank ("Free Thought") in the *Neue Zeitschrift für Musik* in 1850. The piece constituted a provocative intervention into a debate in the German musical press about allegations of Jewish liturgical sonorities in the works of composers such as Meyerbeer and Mendelssohn. Then, in 1869, at the height of his fame, Wagner republished his essay in revised form as a pamphlet under his own name.

Wagner did not invent the language of musical anti-Judaism. As Ruth HaCohen has recently shown in her groundbreaking book *The Music Libel Against the Jews*, Christian Europe long obsessed over the sounds of Jewish difference. Out of the depths of the medieval Christian imagination came an aural dichotomy between the polluting noise of the synagogue and the harmony of the Church. In the nineteenth century, Romanticism introduced a new secular context. Now the artist's nationality became the reference point for the art's meaning. The successful composer tapped his national language to express his people's cultural *Volksgeist*. Wagner combined these newer ideas of art and nationhood with the older "music libel." The result was a potent new anti-Semitic myth.

"The Jew speaks the language of every country in which he has lived from generation to generation, but he always speaks it as a foreigner," writes Wagner. Jews are a pariah nation with no land or language of their own. Hebrew has become a linguistic fossil; Yiddish is no more than a mangled dialect of German. But as a separate race, Jews by definition cannot integrate into other national cultures. Instead every individual Jew is indelibly marked by a "Semitic" accent, manifested in the "peculiarities of Jewish speech and singing." This aural difference can be detected even among "assimilated" Jewish composers and poets. Conversion makes no difference. Consequently, Jews may achieve artistic renown, but they can never transcend their parasitic essence. They are destined to be aliens, imitators, and commercializers of other people's cultures. In Wagner's estimation, "Jewish music" (or better "Judaized music") consists only of a negative image of the music of others. Rather than becoming good Jewish Germans, they turned Germans into Jews. Or, in the words of Haas, **"Jews had masterminded an insidious deceit of racial camouflage that would eventually undermine German identity and its innate moral character."**

There is no solution, Wagner writes ominously at the conclusion of his essay, save for the disappearance (*untergang* or "going-under") of Jews from European society. Was he actively demanding Jewish physical extermination, or merely fantasizing about their timely exit from the historical stage via assimilation? The question remains open to debate. Haas himself does not expand on this issue. Wagner was the single greatest literary influence on Hitler, he tells us at one point. Yet elsewhere he quotes Cosima Wagner's diaries to suggest a softening of her husband's attitudes toward the end of his life. But the important point is that the Wagner-Hitler connection, whatever it is, is not the heart of the matter. A too narrow focus on Wagner's personal beliefs has actually obscured our view of the larger destructive force of Wagnerian musical antisemitism. The fantasy of anti-Jewish violence did not have to be taken to its logical extreme for its destructive impact in the realm of culture to emerge decades before Hitler came to power. Rather than a link in a punctuated chain of formal anti-Semitic ideology, the Wagnerian myth morphed into a broad, diffuse ideological current enveloping all of European musical life.

To detect Wagner's influence is not simply a matter of documenting evidence of prejudice, whether hidden or overt, within German musical thought. As Haas

explains, the single most salient fact for understanding the special potency of Wagner's ideas was the unique extra-musical burden of politics that was placed on music in German society. From the middle decades of the nineteenth century onward, music functioned simultaneously as the vehicle for two distinct communities: German-speaking Jews seeking cultural acceptance as Germans and ethnic Germans seeking political independence as a unified nation. The two dreams uneasily co-habited in a single musical tributary of the German cultural imagination. Witness the fate of Bach's *St. Matthew's Passion* after its revival by Felix Mendelssohn in 1829. The modern premiere of what was then a completely forgotten work ignited a huge interest in both Bach and art music in German society. For Mendelssohn, Bach's music symbolized the rebirth of man. For Wagner, Bach's music sounded the birth of the German nation.

Once attached to Wagner's charismatic vision and capacious talents, the anti-Semitic myth quickly became an explosive force in German music. Jewish visibility no longer formed a subject for curious speculation. Instead, Jewishness became an ideological litmus test to be applied to all performers, composers, and even critics. This binary division of the world into Judaizers and non-Judaizers seized German musical aesthetics as a whole. For Wagner's ideas coincided with the mid-nineteenth-century split of German music into two factions. The Old School (defined stylistically, not chronologically) centered on Brahms and his followers. Though by no means artistic conservatives, they favored a Mendelssohnian ideal of music as an autonomous realm of beauty. Their rivals in the New German School of Wagner and Liszt (who also authored an anti-Semitic tract of his own) argued for the ideal of nationalism. Music's fate was to serve as a vessel for political ideas, cultural forms, and social functions. In this atmosphere of growing polarization, merely to contest this nationalist claim was to risk being accused of hiding Jewish blood—a fate that befell Brahms.

Lest we dismiss this sort of anecdote as antiquarian gossip, Haas adduces a number of poignant examples of just how far the Wagnerian slur burrowed into the psyche of German Jews. A case in point is the writer and aesthetician Eduard Hanslick. The most important critic of nineteenth-century European music, Hanslick was a formidable proponent of classicism against romanticism. Yet the fearless critic crumpled in the face of Wagner's anti-Semitism. Accused of being a Jew in the 1869 edition of *Jewishness in Music*, Hanslick responded by mocking the claim as the "biggest lie" in Wagner's "deranged" brochure. Twenty-five years later, in his memoirs, Haas tells us, Hanslick revisited the charge, dismissing it as an absurdity. "I would have felt myself flattered to be burned at the stake alongside the likes of Meyerbeer and Mendelssohn" by Wagner, he writes, but "my father and all of his ancestors . . . were the sons of staunch Catholic farmers. In addition, they came from an area where the only Jews they would have encountered would have been tinkers plying their trade door-to-door." Left out of this lineage, Haas reveals, is a cardinal fact: Hanslick's mother was

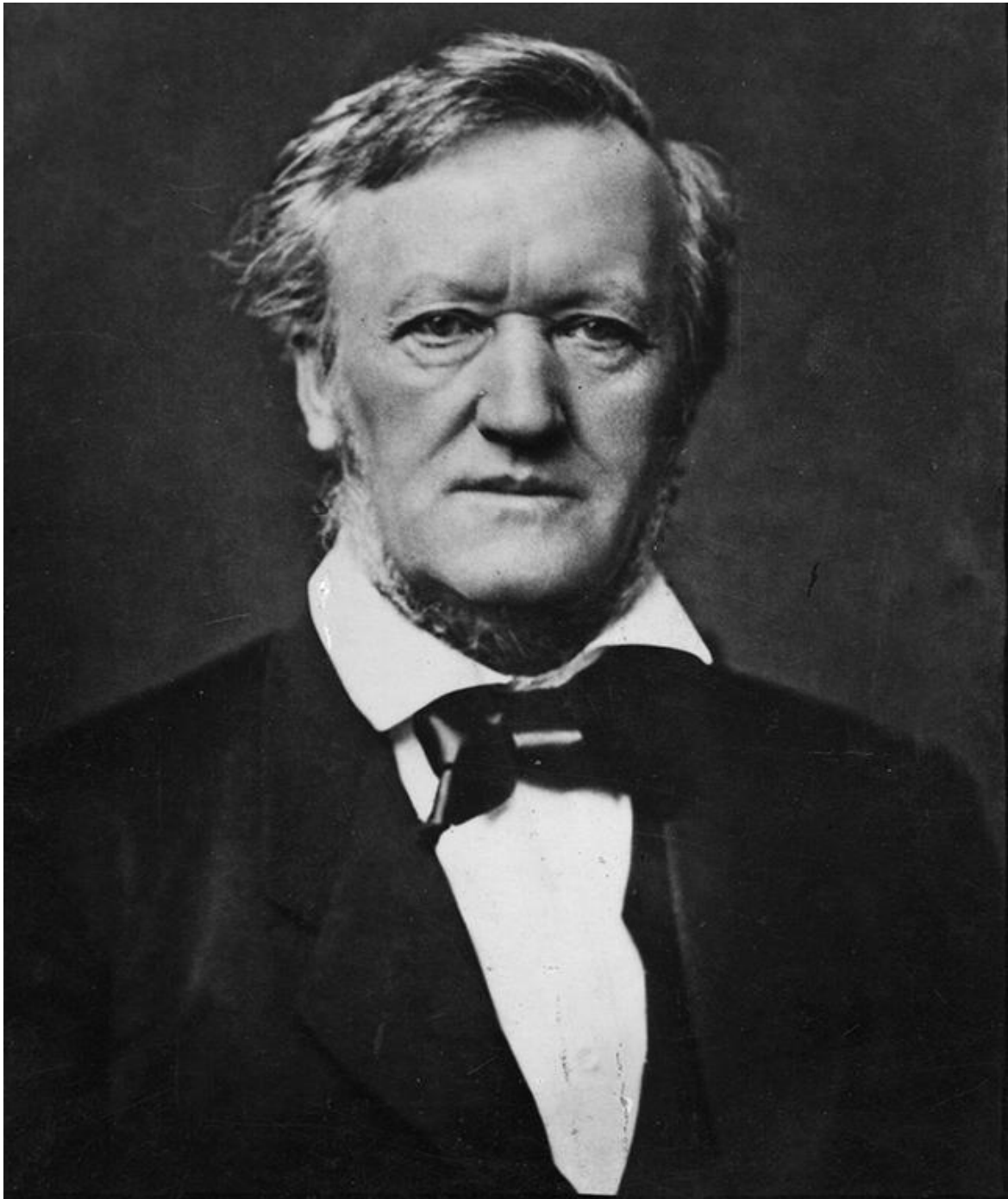
herself Jewish by birth. Evidently, decades after the original attack, the wound had not healed. The game of racial contortions continued.

"With Wagner or against him, but not outside him," wrote the early-twentieth-century Russian music critic Sergei Durylin. Today it is hard to overestimate just how large Wagner's shadow loomed in the decades after his death. It was not just the popularity of his operas. From roughly the 1880s through World War II, Wagnerian anti-Semitism seeped into every corner of European music, both popular and classical. It could be found just as commonly in Paris or Moscow as in Vienna.

Wagnerian ideology played its greatest trick on composers of Jewish origin. For it presented a paradox. Since the Jews had no authentic culture of their own, Jewish music by definition did not exist. But by their very racial nature, Jews could not help but sound Jewish in any music they authored. In the face of this dilemma, how was one to respond? One way to read the modernist turn of Mahler and Schoenberg is as an attempt to escape this trap by dissolving conventional tonality—and with it Jewishness—in a pool of dissonance. Where hints of folklore surface in Mahler's music, as in the *First Symphony*, they arrive distorted beyond recognition into a modernist grotesque. Thus Mahler's melodic sources avoid easy categorization as "Bohemian" or "Jewish." Schoenberg famously claimed the achievement of the "emancipation of dissonance" in his music, but it is not a stretch to see another kind of emancipation hovering in the background.

But of course there was no single Jewish pathway into modern music. One of the great virtues of Haas's book is his careful attention to the full range of aesthetic choices made by early-twentieth-century German and Austrian Jewish composers. For every Mahler and Schoenberg, he reminds us, there was a Hans Gál or an Egon Wellesz, talented neo-classicists who leapt backward over Wagner in pursuit of Mendelssohnian purity. The great Alexander Zemlinsky eschewed atonality for a temperate modernism that looked forward harmonically without completely letting go of the nineteenth century. Still others, such as Erich Wolfgang Korngold, rejected all hint of the avant-garde in search of a neo-Brahmsian rapture. Like so many of those exiles fortunate to escape to Hollywood, he took his gift for theatrical composition into a successful career in Hollywood, where he virtually created the modern film score. Late Romanticism lived on as well in the works of major composers such as Erich Zeisl and Walter Braunfels. The latter, raised a Protestant, a convert to Catholicism, was branded half-Jewish in the Nazi campaign against *Entartete Musik*, or "decadent music." In the early 1940s, while in internal exile, he composed a stunning set of string chamber works, often compared to Beethoven's late quartets, that offered a damning capstone to the German Romantic tradition.

Although Haas barely touches on it, the most original Jewish musical responses to Wagner came from those composers outside Germandom. Further east and west in pre-World War I Europe, a cohort of composers attempted to refute Wagner directly.



Wagner, ca. 1873 Hulton Archive/Getty Images

Flipping his theory on its head, they argued that precisely the Ashkenazi musical accents that Wagner had ridiculed as “the sound of Goethe being recited in Yiddish” could be the kernels of a new Jewish national music. Composers such as Ernest Bloch and Darius Milhaud in France and Mikhail Gnesin, Moyshe Milner, and Alexander Krein in Russia danced a complex dance with fictive twin shadows, embracing the clichés of Jewish Orientalism—ornament, melisma, lyricism—but transvaluing them into positive emblems of national identity. Instead of “Judaized music,” they sought their own Jewish variations on tonal modernism. The result was an entire Jewish national school of composers that flourished in the 1920s and 1930s across the Soviet Union and Central Europe. Russian Jewish folklorism also left its lasting musical mark in the mid-century oeuvres of Dmitri Shostakovich and his forgotten

Jewish musical partner, Mieczysław Weinberg, the last great composer to emerge from behind the Iron Curtain. The Hebrew and Yiddish operas, symphonies, and chamber music now emerging from the archives promise a reevaluation of Jewish musical history as a whole.

Haas extends his formidable survey through the war, tracing the divergent fates of composers as they sought refuge across the world. After the war, even those who survived would find no triumphant homecoming. Haas concludes by recounting an episode from the life of the composer Erich Wolfgang Korngold. Having spent the war years in exile in Los Angeles, he returned afterward to visit his beloved native Vienna. There, a former neighbor recognized him. She blurted out: “Jesus, Mary and Joseph! Professor Korngold! I don’t believe my eyes! You’re in Vienna!—When are you going back

home?" The disowning of Korngold was not just a bitter epitaph to a career interrupted by the Nazis. It was emblematic of the larger underappreciated drama. Haas's title suggests a specific moment when the Holocaust stripped classical music of its Jewish voices, but his evidence proves that the purge had been happening all along. The Nazis invented a new kind of political terror, but the racial script that the public followed had been written long before.

Since the anti-Jewish musical myth well preceded the Holocaust, it easily withstood the destruction of the Nazi Reich. In many ways, it remains with us today. This is not simply a matter of Wagner's hate literature resurfacing on the streets of Europe. It is also a question of the appalling ignorance of Jewish musical history in European and American conservatories and universities. (The same, unfortunately, might be said for the one place where an acute awareness of Wagner's legacy lives on: Israel.) More disturbingly, the myth lingers in how we actually listen to our own collective musical past. Thanks to the labors of Haas and others, we know a great deal today about the musical voices that vanished with the Nazi genocide.

But, ironically, the more we learn of banned composers, the harder it is to hear their music outside the framework of the Holocaust. The ending we all know and cannot forget reverberates backward. This is regrettable. For when the composer's music is permanently coupled to his victimhood, Jewishness becomes merely a negative condition. That generation upon generation of Jewish musicians confronted racism at the heart of classical music does not mean that every work they wrote must be heard as a Semitic cry of despair. Not every knock at the door means the secret police. Not every minor-key passage is lachrymose. Still, the sonic shadows prove hard to elude. We may think we inhabit a post-Holocaust soundscape, but we still very much live in Wagner's world.

James Loeffler is associate professor of history at the University of Virginia and the author of *The Most Musical Nation: Jews and Culture in the Late Russian Empire* (Yale).

<http://www.newrepublic.com/article/118331/forbidde-n-music-michael-haas-reviewed-james-loeffler>

Fredrick Töben comments:

Must we be forced to like Jews or things Jewish? If we don't like Jews or things Jewish then, according to Michael Hass, we must be labelled racists or antisemites. This is because if we refuse to like Jews or things Jewish, and in addition we like Richard Wagner's music, then we certainly have been imbued with the sweeping imprint of racial ideology.

Then the reviewer states a classic statement: *Christian Europe long obsessed over the sounds of Jewish difference*, which is a nonsense because as in all similar articles attempting to grapple with so-called racism and antisemitism, not once is **TALMUD** mentioned. How can anyone take this stuff seriously? All we get here is a wailing about inattention to Jews or things Jewish where the victim-Jew laments the non-Jew's inattention.

Richard Wagner felt this oppressive atmosphere impacting on his creative impulse when he had outgrown the atmosphere of things Jewish and wished to move beyond but then found himself discriminated against because the European opera houses were controlled mainly by Meyerbeer.

So, the problem that emerged was indeed a Jewish one because once Jews emerged themselves in Germanic music, then they lost their Jewish identity and were absorbed into the Germanic mindset – something that both Michael Haas and the reviewer of his book are trying to undo.

I think unwittingly Haas spells out the problem that springs from Talmud: *Jews had masterminded an insidious deceit of racial camouflage that would eventually undermine German identity and its innate moral character*. I saw this and I recall, again!, when the Wagner Symposium, accompanying the November-December 2013 Melbourne Ring Cycle, ended with a Round Table discussion. Eminent Wagner scholar John Deathridge concluded in uttering these final words: 'antisemitism and racism'. This was a deliberate attempt to have a punch-line for those who cannot

cope with Wagner's genius and who then so desperately need a rationale to remain sane.

That is exactly what Dr Eva Rieger stated in her comment when she said that Wagner's music inspires her but his anti-Semitism brings her nothing but despair.

At this final session of the Symposium I had already been declared to be a person who should not be given the roving microphone during question time – and so exactly two minutes to three pm I stood up and from the back of the room gently reminded John Deathridge that if he uses the concept racism, then for the sake of balance he should also mention the racism contained in the Jewish Babylonian **Talmud**. Deathly silence followed for about fifteen seconds, then John closed the meeting without responding to my comment.

Of course, at this time I had not been aware of philosopher Martin Heidegger's remark, deemed to be a pure expression of anti-Semitism, that: ***The Jews, with their marked gift for calculating, live, already for the longest time, according to the principle of race, which is why they are resisting its consistent application with utmost violence.***

It was thus important to look at the conceptual framework that underpins this article's basic thrustings, or to put it in a different way, the overarching narrative that holds James Loeffler review of Michael Haas' book: *Forbidden Music. The Jewish Composers Banned By The Nazis*, consists of focusing on the persecution of Jews by the National Socialists, which springs directly from Richard Wagner's anti-Semitism.

I worry when I hear the word **Antisemite**, and I always expect it to be followed by the word **Racist** because the mindset employing such concepts is steering the discussion into the realm of things Jewish. In legal terms the former concept is a shield of protection against criticism while the latter is the sword that slashes at opponents' arguments, but neither can defend an attack against Jews and things Jewish when

Talmud is mentioned as a defence against charges of antisemitism and racism.

The employed dialectic is always a variation of Talmudic/Marxist dialectic materialism where the opposites clash in a win-lose, life-death battle that then has a victor emerging to form a synthesis. This is how the individuals driving the French and Russian/Bolshevik Revolutions justified their ruthless killing of the declared "class enemy" – and then declaring themselves to be enlightened and progressive visionaries interested in saving the world – never mind that millions had to be killed in the process.

In contrast, the life-giving Hegelian dialectic has the opposites come together to form a new synthesis that conserves half of each of the qualities that are embodied in the thesis and antithesis. In the Marxist sense the clash between Man and Woman produces the androgynous person. In the Hegelian sense this coming together of male and female produces the child, which shares fifty per cent of each parent's genetic makeup.

Individuals who use the term Antisemite as a shield do not care that it is a fraudulent use of the concept Semite, which is a linguistic term designating a group of languages that flourish in the Middle East.

In conclusion, having carefully read the review it does not surprise that the overarching narrative does not include a single mention of *Talmud*, neither the *Babylonian* nor its precedent, the *Jerusalem Talmud*. This indicates to me that this review, as also the book in question, fails to address the wellspring of so-called anti-Jewish/Antisemitic sentiments that have been built up over the years, if not over the generations. In his books, *The Culture of Critique*, *Separation and its discontents* and *A People That Shall Dwell Alone*, Professor Kevin MacDonald offers an in-depth analysis how Judaism is a belief system that brings forth such negative reactions from societies wherein Jews dwell.

In this context, of interest are the following items from Ilan Pappé and Gilat Atzmon who both worry about what the Israeli Jews are doing to the Palestinians – is it ethnic cleansing, is it systematic extermination?

Australian Higher Education As Corrupt As US

By Professor Doom, Friday, July 4, 2014

I've written much of the debasement of higher education, but I primarily focus on things I've seen with my own eyes, or things that confirm what I've seen. There's much crud on the internet, and I do not wish to add to it.

This focus means that I've primarily discussed the dastardly deeds of American universities; I'm only currently gaining some experience with a foreign university, perhaps in a few more years I'll have something relevant to say there.

I do read much, of course, and recently came upon a treatise discussing the [fraud of Australian higher education](#) in some detail. Much like me, the author is a professor in a technical field, and knows fraud as fraud, regardless of any threats about "not acting collegial" as students and taxpayers are robbed blind.

"It is the story of the transformation of our higher education system from one that delivered a rigorous education, producing highly competent graduates, many of whom distinguished themselves on the international stage, into two-dollar-shop degree factories..."

I hardly know where to begin in discussing this work; when I first started, I thought perhaps I'd encountered my Australian doppelganger, as so much of what he said mirrored my own words. A few select quotes:

Perhaps the most egregious example of this approach that has come

to my attention was that of a lecturer of a third year class who gave a multiple choice examination that contained the same questions in the same order as the practice examination that the students had received a few days earlier. The lecturer then self-nominated for the university's teaching award and won! No doubt the SFT was excellent and the student endorsement required for the teaching award was glowing and easy to obtain!!

--the approach being referenced is the "[student as customer](#)" approach.

This quote is likewise what's so very demented in higher education in the US as well. The weakest, easiest, least challenging teachers are the ones that get all the rewards. Teachers with integrity or standards are shown the door, sometimes violently.

I'm ashamed to admit, in order to keep admin happy, I've done the above. I would still do it, but I found myself so disgusted by students that, even when presented with the questions and answers in advance, still fail abysmally, that I couldn't handle it anymore. My error, of course, is I would ask questions that required some effort to learn and understand; the key is to make the questions very, very, simple, AND tell the students in advance what the answers are. Then the teaching awards shall flow!

I'm not joking, I've seen many teachers of outright bogus courses like the above get promotions, praise, awards, and money for their "innovative" teaching methods.

I once received a comment that "The lecturer tried to teach us stuff we didn't know"

Much as [I've commented before](#), there are many courses on campus that are content free, or at best contain only the most obvious of information. Teacher after teacher of their courses tell me "[it's just common sense stuff](#)" and see nothing odd about presenting it as advanced education. I grant that common sense is good to know, but most of the trillion dollars of student loan debt has gone to courses teaching students material about as sophisticated as "do not urinate on electric fences." Students complain about courses that teach new information...and admin removes courses that cause complaints. It's not complicated, but also leads to graduates that have no measurable knowledge. *...from the Dean, "These are fee paying students. Give them what they want."*

In short, the grades went up, managerial blood pressure went down and important feathers were smoothed.

Time and again I've pointed out how administration has enforced the watering down of higher education in the US. It's clearly no different in Australia.

Despite the many similarities, there are differences between [his book](#) and [my book](#) (although we both include all the contents for free online). I've ranted much about the evil influence of Educationists on higher education, whereas the author instead refers to "Educationalists." They're the same alleged people, however, and he cites as many of the same idiocies to them as I do.

Australian universities do not have the sports program infatuation of the US. I take some comfort in this: many have claimed that sportsball has been a major factor in the grotesque corruption of higher education in the US, and even I have conceded some of it. But Australia's higher education is a joke, and they cannot in any way blame it on their nonexistent huge athletic programs. At best, athletics is sufficient, but not necessary for the corruption of higher education.

Instead, the author instead focuses on administrative reasons for the failure of higher education. Australian universities are state funded, and paid strictly by the "butts in seats" model. They are, of course, run by administrators who care nothing for education, and only want butts in seats (for growth). Students aren't damned with lifetimes of debt for worthless degrees in

Australia, not yet, but the taxpayer is still being looted with abandon.

Like I said, not that much different than what's going on in the US.

Probably the most critical data in the book is he identifies where these administrators are coming from. While I claim it's the legion of bogus online schools churning out Administration and Education degrees, the author advances the theory that:

"...university bureaucrats are all graduates of the Seagull

School of Management. They fly in out of nowhere, start immediately to behave aggressively toward everyone around them, consume resources at a prodigious pace, shit everywhere and then fly off at short notice, leaving others to clean up their excrement."

With my own eyes I've seen many administrators come in, plunder and exploit the school's reputation as much as possible, then leave, so I'm certainly not inclined to argue.

I'll look more at this book next time, for there are some other insights that I've not addressed before.

www.professorconfess.blogspot.com

<http://www.professorconfess.blogspot.com.au/2014/07/australianhighereducationascorrupt.html>

Australian man acquitted of anti-Semitic attack Robert Clifford, charged last October with assaulting 5 Orthodox Jews, cleared for lack of evidence

By [JTA](#) July 4, 2014, 7:04 pm

SYDNEY, Australia — A Sydney man whom police accused of participating in a brutal anti-Semitic attack last year was acquitted for lack of evidence. Robert Clifford, 26, was charged last October with affray, assault and possessing a knife. Police said he attacked five Orthodox Jews as they walked home from a Shabbat dinner near Bondi Beach. One of the victims, Eli Behar, suffered minor cerebral hemorrhaging and was hospitalized for two days. But the case against Clifford, who pleaded not guilty to the charges, was dismissed earlier this week because the magistrate said he could not be satisfied Clifford had committed the alleged

offenses. The acquittal comes just weeks after the case against another man accused in the attack, Spartaco Marciano Di Bella, 24, was also withdrawn because the director of public prosecutions deemed there to be insufficient evidence that would lead to a conviction. Two 17-year-old boys who were also charged are understood to be in a facility for minors. The assault was described by Jewish leaders at the time as the worst anti-Semitic incident of its kind since records began in 1989.

<http://www.timesofisrael.com/australian-man-acquitted-of-anti-semitic-attack/#ixzz36aSyrrTS>

BBC HARDtalk Speaks to Israeli historian, Ilan Pappé

Published on Jun 30, 2014

The Israeli-Palestinian conflict is, at its heart, a story of two peoples and one land. Both see history as their justification. Which means a historian who appears to change sides inevitably becomes a figure of enormous controversy. HARDtalk speaks to Israeli historian, Ilan Pappé who says the record shows that the Jewish state is racist; born of a deliberate programme of ethnic cleansing. Not surprisingly he's widely reviled in his

home country. Has his anti-Zionism undermined his academic integrity?

Credits

Interviewed Guest - Ilan Benjamin Pappé

Interviewer - Stephen Sackur

<http://www.youtube.com/watch?v=OBmYIUB4zvc>

AVOIDING THE J WORD: ILAN PAPPE ON HARDTALK

TUESDAY, JULY 1, 2014 AT 12:14PM [GILAD ATZMON](#)



ILAN PAPPE ON *HARDTALK*

Introduction by Gilad Atzmon:

In this BBC Hardtalk episode, Stephen Sackur challenges professor Ilan Pappé's views.

As expected, BBC's Sackur presents the hard core Right wing Zionist viewpoint. Unexpectedly, Sackur displays a wide range of knowledge about Israel and seems almost as knowledgeable as Ilan Pappé - a leading pro-Palestinian historian who has dedicated his life to studying the conflict and the Palestinian plight. How is that possible? Is it because Pappé lacks erudition? Not at all, Pappé is an ethical human being and a superb scholar, he remains courteous and calm throughout the program. But Pappé attempts to argue his case with his hands tied behind his back. The history professor is afraid to utter the 'J word,' he fails to analyze Zionism and Israel's actions within the appropriate ideological, historical and cultural context and he refuses to question the true meaning of the Jewish State.

History is an attempt to narrate the past. A few brave historians aim for a consistent narrative that sets events within the appropriate context which includes ideology, culture and heritage. Most historians however, are engaged in the opposite: the active concealment of the shameful i.e. that which is better to shove under the carpet. Instead of identifying the Zionist crime within the context of Jewish history and culture, Pappé attempts to isolate the Zionist crime by disconnecting it from Jewish history and continuum. Pappé injects the discourse with a dose of politically-correct terminology - such as colonialism, apartheid, etc. - that serves only to divert attention from the particular nature of Jewish nationalism. In practice, Pappé actually attempts to conceal that which is most shameful - **the Jewishness of the Jewish State**. [emph. Added - ed. AI]

So, with eyes wide open the history professor marches straight into the ambush and finds himself engaged in an awkward, incoherent historical discourse that is restricted by parameters set by the very ideology he is supposed to untangle; namely Zionism and Jewishness. Was the expulsion of the Palestinians premeditated? Do we really need the 'personal accounts' of Haganah elders to establish the fact that Palestinians were expelled? Are not five million Palestinian refugees who cannot return to their land due to the racist Israeli Law of Return a sufficient argument that Israel is an ethnic

cleanser? Pappé, like every commentator on the subject, knows full well that it was premeditated but he struggles to produce an argument. He finds it impossible to admit that the making of the Jews-only state was determined by the same Jewish exclusivism, ghetto-mentality, ethno-centrism and racial orientation that is symptomatic of all Jewish collectives whether Zionist or 'anti.' Ilan Pappé, who, more than any other historian, contributed to an understanding of Israel's original sin of ethnic cleansing, fails to pinpoint exactly what it was that made the Jewish State into an ethnic cleanser.

And the problem does not end with Professor Pappé.

Within the Left and the progressive discourse, a clear distinction between scholarship and activism is missing. While activism is committed to social change, scholarship is inspired by the notion of truth. Pappé, like many other progressive thinkers, will compromise scholarship and even truth in order to deliver a 'slogan' or a populist 'motto' that may excite or appease the masses. Thus, the conquest of Palestine is simply 'colonialism' because to tell it for what it really is might offend some Jews.

And the foundation of this duplicity has, in recent years, become obvious. The progressive Palestinian solidarity movement is in a precarious state. Decades of activity have led to zero progress. Instead of resistance and change, what we have is a thriving 'solidarity industry' largely funded by liberal Zionist organizations such as George Soros' Open Society Institute.

I want to believe in Pappé's ability to introduce true change - a spiritual and conceptual shift in our understanding of the situation. But before Pappé liberates Palestine or the Israelis, he may have to liberate himself from the shackles of 'correctness.' When this happens, then will he be able to trounce the BBC and every other Hasbara outlet.

Truth reveals its face only when there is the freedom to think and to express.

<http://youtu.be/4lsmFS75ed4>



The Wandering Who? A Study Of Jewish Identity politics and Jewish Power in particular - available on Amazon.com & Amazon.co.uk

<http://www.gilad.co.uk/writings/avoiding-the-j-word-ilan-pappe-on-hardtalk.html>

On Gilad Atzmon's Critique of Ilan Pappé

By William James Martin / July 4th, 2014

On BBC's news program *Hardtalk*, historian Dr Ilan Pappé answers questions from interviewer Stephen Sackur which begins with Mr Sackur describing Ilan Pappé as maintaining that the Jewish state is racist, born of a deliberate program of ethnic cleansing.

This very interesting discussion, which takes the form of an [adversarial debate](#).

In response, Mr [Gilad Atzmon](#), author of the book, *The Wandering Who*, has the following to say:

the history professor is afraid to utter the 'J word' [implying cowardice], he fails to analyze Zionism and Israeli's action within the appropriate ideological, historical and cultural context and he refuses to question the true meaning of the Jewish state." ... "Instead of identifying the Zionist crime within the context of Jewish history and culture, Pappe *attempts* [italics mine] to isolate the Zionist crime by disconnecting it from Jewish history and continuum." ... In practice, Pappe actually *attempts to conceal* [implying willful concealment; italics mine] that which is most shameful – the Jewishness of the Jewish State.

He finds it impossible to admit that the making of the Jews-only state was determined by the same Jewish exclusiveness, ghetto-mentality, ethno-centrism and racial orientation that is symptomatic of all Jewish collectives whether Zionist or 'anti'.

...

This is as irresponsible as it is false as well as unseemly for accusing Pappe of '*attempting to conceal*...' , i.e. willful deception.

This interview with Dr Pappe was conducted within a 30 minute time frame in which the topic of discussion was determined by the questioner. Two topics were addressed: 1. Was there premeditated ethnic cleansing in 1948 as opposed to a wartime situation in which the expulsion of the Palestinian population was incidental, as Benny Morris claims, and 2. Was the evacuation of the Palestinians justified or moral, as Benny Morris again claims.

The adversarial nature of the discussion was essentially a debate between Pappe and Morris, with Mr Sackur playing the role of Benny Morris.

That was the issue under discussion during this interview, not the history of Jews. The history of Jews, and its relation to the Zionist movement and the state of Israel is a worthy topic and one taken up in Atzmon's book *The Wandering Who*, but it was not the topic under discussion, and is a totally different line of

inquiry. That topic is perhaps Mr Atzmon's specialty, but it is not Ilan Pappe's.

Mr Atzmon is faulting Dr Pappe for not substituting his own interests for his Dr Pappe's.

Whatever the history of the Jews and the relation of Jewish culture to the Zionist movement and whether anything in Atzmon's book is true or false, the ethnic cleansing of Palestine in 1948 by European Jews is a cold hard fact as revealed primarily by the opening of Israeli military archives from 1948 and carefully explored and revealed by Dr Pappe as well as Morris, Flapan, Masalha, and a few others.

Dr Pappe's book, *The Ethnic Cleansing of Palestine*¹ published in 2006, is then based on that primary research, and remains the most recent and most important explication of the events in Palestine of 1948.

This is not to say that such a line of inquiry as Mr Atzmon suggest is without worth, indeed it is quite worthy, but it is not Pappe's focus as a researcher, nor was it directly relevant to the two issues up for discussion in the debate.

Mr Atzmon has claimed, in separate correspondence to me, that he is a philosopher and that his critique bares some (obscure) relation to the philosophy of Martin Heidegger. There is no discernible trace of Heidegger at all in the critique.

Mr Atzmon, a self-described philosopher, would be better off if he gave some study to the American tradition of philosophy and studied Peirce, Dewey, Woodbridge, Quine, and Ernest Nagel and those who believe that trustworthy belief can best be based on a methodology emulating the process of scientific discovery and disciplined by an awareness of the demands of logic.

[Review](#). [↗]

William James Martin writes frequently on the Middle East.

He can be reached at wjm20@caa.columbia.edu.

[Read other articles by William](#).

HEIDEGGER, PAPPE, HISTORY AND CONCEALMENT

SATURDAY, JULY 5, 2014 AT 5:21PM [GILAD ATZMON](#)



A few days ago, I published a comment on Dr Ilan Pappe's performance on [BBC Hardtalk](#). In my comment, I argued that Pappe's struggle to make his point was not because of his opponent's bulldozer tactics and certainly not because of Dr Pappe lacked either scholarship or courage, but simply because Ilan Pappe, in his desperation to conceal Jewish shame, is completely and utterly unable to utter the J word. In effect this means that he was unable to give voice to the blatantly obvious fact that Israeli barbarism is, unfortunately, totally consistent with certain yet common interpretations of Jewish culture, Jewish religious and heritage.

In a [short article published today in Dissident Voice](#), William James Martin, asserted that I accused Pappe of 'cowardice'. This is not true. In fact, on the contrary, I am well informed about all that Pappe has endured in his home country and I regard him as a very brave man

indeed. Of course, I certainly cannot know precisely what it is that prevents Ilan Pappe from examining the real ideology that led to the expulsion of the Palestinians, though I can think of some possible reasons: Pappe occupies a position in a British university which must alone limit his freedom of expression. And of course, it may also be that Pappe really doesn't believe that the criminal actions committed by the Jewish state have anything to do with Jewish culture, Jewish heritage, Jewish ideology or even Judaism.

But here is something that William James Martin probably doesn't know: Twice in my life I have met Ilan Pappe (both meetings confirmed that he is indeed one of the nicest people within the solidarity movement) and in one of the meetings I discussed the above matter with him.

Eight years ago, Palestinian film maker Dima Hamdan, who was producing a film on Israeli dissent, gathered Israeli film maker Eyal Sivan, Ilan Pappé and myself for a filmed discussion. Hamdan began the session by asking the three of us what differentiated us from the Israeli Left. Sivan, was first to answer and said, quite correctly, that "the Israeli Left is willing to critically examine 1967, but we look into 1948, the Nakba, the ethnic cleansing and so on." Pappé was quick to affirm that this was indeed also his position.

Me, being the notorious trouble maker, immediately challenged both Sivan and Pappé. I agreed that 1948 demanded scrutiny but why, I asked, stop there? Why not go on and extend our enquiries and try to grasp the power structure that made, for example, the Balfour declaration possible? After all, how can we possibly look at the Balfour declaration without also understanding the power of the Lobby behind it, a lobby already firmly in place in 1917? Furthermore, what was the nature of the 'Jewish question' already much under discussion at that time? How did it emerge and why did emancipation not work out as had been expected? What about the role of culture and heritage? Was not the Jewish 'homecoming' then and the Nakba later driven by the same interpretation of the bible as a call for a genocide?

Well, you won't be surprised to hear that it was then and there that Pappé stopped the whole thing dead. .

"Gilad" he said, "I understand where you're coming from, but I don't want to go there. This kind of discussion borders on essentialism".

So, also there and then I suggested to Pappé that, as far as I was concerned, it is precisely digging into the essence of things that is the true meaning of intellectual and philosophical discussion. The search for the essence of Being is called metaphysics. The essence of beauty is explored by aesthetics. Similarly, the study of the essence of the organism is called biology. History, the attempt to narrate the past, only becomes meaningful once we transcend ourselves above the document and touch the essence, the idea, the ideological, the spirit, the collective.

This was just too much. Ilan asked for the filming to end and this was pretty much the end of the discussion and also the end of Dima Hamdan's film on 'Israeli dissent'.

Since then I've worked extensively on the philosophy of history and I even dedicated the final part of my latest book *The Wandering Who* to my own reading of both *Being and Time*. I came to realise that, unlike Pappé and a few other progressives and post-modernists, I am actually a reactionary essentialist - an avid modernist excited by *Aletheia* - the Greek word commonly translated as 'disclosure' and 'truth'. I am searching for that glorious moment of *epiphany*, the experience of sudden and striking realization. This is all I care about - that precious moment when the essence pretends to reveal itself just before it escapes again into the void.

Alas, William James Martin is apparently not familiar with any such philosophical discussions on history and concealment. This is no crime but neither is it anything to be proud of. So I recommend to William James Martin that he read Jean-François Lyotard's [Heidegger and the Jews](#) - Probably the best exploration of this theme. Mr Martin, the act of being a philosopher is

slightly more complex than just name dropping. After all, is not the philosopher the one who produces thoughts to do with Being and being in the world, and is this not pretty much all that I do (and am famous for)? That is, when I'm awake and not blowing my sax.

<http://www.gilad.co.uk/writings/heidegger-pappe-history-and-concealment.html>

Fredrick Toben comments:

Ilan Pappé, Professor of History at the University of Exeter, is a prime example of a German who thought he was not German but Jewish, and now expresses characteristics that are typical of the Germanic mindset - the seeking of truth and love but avoiding the 'J' word and its conceptual implications. Wagner knew this happened to individuals who liberated themselves from the Judaic mindset, and Horst Mahler has written about it in his reply to Gilad Atzmon's book: *The Wandering Who*.

And so, although the World War Two tragic legacy continues to reverberate around the world, the liberation struggle from Judaism continues - and is now, again, engulfing those who fervently embraced it after the so-called 'Holocaust' era.

What does this tell us about German National Socialism and Adolf Hitler? It spells out what many know but dare not state publicly: Adolf Hitler was one of the greatest freedom fighters of the 20th century, if not of the last two thousand years, and most know the story of Christ attacking the money changers...

Gilad Atzmon, has not as yet reached this point because he still relies on the false analogy that gives meaning to his worldview: Zionism = Nazism, to which he gave expression in an interview on PRESS TV - <http://www.presstv.com/detail/2014/06/16/367185/israel-dominating-west-politics/>

In a subsequent response to my email-send I received from Anthony Lawson the following response, which opens with the words spoken by Atzmon on *PRESS TV*:

The Jewish state is a racist, nationalist, expansionist state and [as] such, its political philosophy is consistent with the Nazi ideology.

(Attributed to Gilad Atzmon, unless he was misquoted, as I have been, recently.)

In any event, that paragraph is: Rubbish!

If Gilad did utter those words, then I am greatly surprised that he seems to be joining the Nazis-were-evil-personified chorus, which was writ ten, arranged and orchestrated by International Jewry.

Adolf Hitler and the National Socialists, as well as the people of Germany had good reason to fear the Jews of Europe and the United States for the way they had virtual control of two of the most important elements in just about any society that you can think of: ***The Money and The Media.***

So what has changed? Not a lot, as far as I can see; the focus has just shifted.

The people who now control Israel behave the way they do because they want control of **everything** and **everyone**, and they have bought themselves into the United States by seeking out like minded people to do their bidding in the U.S. Congress, because of the unrelenting control that many American Jews, Zionists and dual Israeli/U.S. citizens have of: ***The Money and The Media***

They also control the Judiciary, some of whom, at the highest level, have recently likened the power of money with the right to free speech.

Why else would the prime minister of Apartheid Israel get 29 standing ovations while addressing a gathering of sycophantic U.S. senators and congressmen and women?

In response Atzmon exclaims: *Wasn't the Nazi Ideology "racist, nationalist and expansionist" The Nazis were racist and had racist laws in place, they were obviously nationalist and they were clearly expansionist as entailed by the Living Space philosophy... what am I saying that is not factually established?*

Here is Lawson's article on this topic:

Immortalising the Myth Comparing Zionist Apartheid Israel to Nazi Germany

By Anthony Lawson

I'm not ready to take on another video project, at the moment, but I get incensed when so many people—even intelligent commentators like Paul Craig Roberts and *Man of the People*, Roger Waters—insist on comparing Israel to Nazi Germany, when the comparison is quite absurd. Israel's policies are far worse than Nazi Germany's ever were.

Paul Craig Roberts wrote: *A person might wonder what is exceptional and indispensable about a government that is a reincarnation of Nazi Germany in every respect.*

Roger Waters said: *The parallels with what went on in the 30's in Germany are so crushingly obvious that it doesn't surprise me that the movement that both you and I are involved in is growing every day.*

It has been said that comparisons are odious, and they are even more so when the comparison is biased in the wrong direction.

Zionism's stated aim, as propounded by Theodore Herzl at the First Zionist Congress in Basel, August 1897, was to *steal* a land already occupied by others in order to create the Zionist Jewish State of Israel. And, ironically, it was not Adolph Hitler but Herzl who first coined the phrase "the final solution of the Jewish question" in a communication with the Czar of Russia.

The unification of Germany took place in 1871. However, as it was with many European nations at the time, there were many areas of conflict and dissent with local populations who spoke different languages and many German-speaking people were left out of the unified nation who, in troubled times, were at the mercy of opposing political forces in countries such as France, Poland and the Sudetenland of Czechoslovakia.

But one factor was reasonably constant within these populations: their forbears had all been living in these territories for hundreds of years, no matter which language or dialect they spoke, or how they got pushed around on the political chessboard.



The Gathering Storm

On the front page of the March 24, 1933 issue of *The Daily Express* of London it was announced that Judea—also referred to as International Jewry—declared economic war on Germany.

This date can be taken as the true beginning of the Second World War, and it should also be noted that Germany's influential Jewish population—industrialists and media owners—warned the instigators against this economic attack, but they were ignored. This then, is why Jews became The Enemies Inside the Gates of Germany and why many of them were later herded into concentration camps when it was clear that a shooting war was more or less inevitable. A parallel can be drawn with the internment of large numbers of ethnic Japanese living in the United States following Japan's attack on Pearl Harbor.

In 1933, the German people had just elected a new leader, Adolf Hitler. The political infighting that preceded this is a vast story, but Hitler's election presaged the end to a long period of turmoil and economic woe in Germany and offered its people hope for a degree of stability and growth after they had been treated abominably, both territorially and economically, by the triumphant Allies at the end of the Great War, as manifested in the appallingly biased terms of the Treaty of Versailles.

After this, dare it be said, the Germans began to develop some of their long-lost pride as human beings, following the humiliation at Versailles, and much has been written and said about the concept of a superior race of people—an Aryan or Master Race—as propagandised by Hitler and its leaders.

The Aryan concept, despite claims to the contrary, pre-dates the Nazi era. The word originates from the Sanskrit word *ārya*, in origin an ethnic self-designation, in Classical Sanskrit meaning *honourable, respectable, noble*. Nothing too wrong with aspiring to those qualities, even as a nation, I wouldn't have thought. Compare that concept with the constantly reiterated claim of the Jews to be God's Chosen People.

These feelings were epitomised in the aftermath of the assassination of a minor member of the Nazi party, Horst Wessel, in 1930. The famous, some insist on calling it infamous, Horst Wessel Lied, also known as *Die Fahne hoch; The Flag is High* had far more to do with pride and anti-Communism than an aggressive attitude towards any particular nation or religious group. It certainly had nothing to do with Jews, *per se*, although it is well known that Jews were prominent and very active in the rise of Communism in Russia, less than two decades earlier.

As an aside, Senator Joseph McCarthy would have applauded the sentiments of the lyrics in the early 1950s, because they can easily be related to his Reds-Under-the-Beds fears, but that was neither here nor there to those who were determined to blame Germany for absolutely anything and everything at the end of WW II, in 1945. Even today the *Horst Wessel Lied* is banned in Germany and Austria, and Amazon and Apple have been investigated for selling the song to German users. How dreadful!

One can only wonder what might have happened to the jingoistic songs of some of the Allies had they been the losers; for example: Rule, Britannia! Britannia, rule the waves . . . or the U.S. Marine Corps Hymn.

But no, it was only Germany's *Horst Wessel Lied* that got banned. What a pathetic way to attempt to skew history. Where do they come from, these petty-minded nit-picking people who think up such things? One of Abe Foxman's ADL predecessors seems a likely culprit.

So, where was I? Oh yes, describing Germany's situation in early 1933. It is important to keep in mind that the vast majority of Germans were people whose forbears had been living in that general area of Europe for generation upon generation, so why shouldn't they have stood behind a leader who was prepared to stand up for them against the dual threats of International Jewry ganging up on one side and the Soviet Union, led by a preponderance of Jews on the other?

What would any sensible leader have done, under the circumstances? Prepare for the worst wouldn't have been a bad choice. Train up some battalions of crack troops, like other nations are wont to do these days. The British call theirs the SAS (Special Air Services) and the Americans have their Navy SEALs (Sea, Air, Land Teams) some of whom, not so long ago, formed a team that was sent off to murder an

already-dead Osama bin Laden, and who appear to have been off'ed themselves on the orders of their commander-in-chief.

The big mistake that the Germans seem to have made was to give their specialist units such names as *Waffen SS*, far more aggressive-sounding than the cuddly *SEALs*, one has to admit, although it merely means *Weapons Protective Squad* (bodyguards).

Then you have the ominous-sounding *sturm*—in a military sense meaning assault—thus *SS-Sturmbannführer* equals Protective Squad-Assault Command Leader, but Hollywood and the BBC have a habit of making these names sound something like *Baby Bayoneting Battalions* when spoken by actors or documentary voiceovers.

So there was Europe, on the brink of what had all the makings of an international conflict and—despite popular belief—Germany was *not* the nation to cast the first stone. In fact it was not even a nation that did the casting, it was a religious organisation with territorial aims in mind, but not in Europe. It was Jewish Zionists, and the first stone was cast in March, 1933.

Now we come to what led to the creation of Israel. Remember that the so-called holocaust, whatever that really entailed, was not to occur for about 40 years when the Zionist plot—for the takeover of a large part of the territory surrounding Jerusalem; the so-called *Promised Land*—was first hatched, in 1897.

The Zionists planned to take over a territory known as Palestine which was already populated by Arab Muslims and Christians far in excess, in numbers than the then indigenous Jewish population which, during the late 1930s, was being surreptitiously increased by the implementation of the [Transfer Agreement](#), made between the Zionists and the Nazis—yes, imagine that, the Nazis actually negotiating with the Zionists about German Jews being allowed to *leave* Germany and settle in Palestine—and this was achieved by bribes and deals made earlier between Zionist Jews and the British and American political establishments of the time and known, quite innocuously, as the [Balfour Declaration](#).

It was this agreement which, in the fullness of time, would result in what the Palestinians call The Nakba—The Disaster—when well-organised gangs of armed Jews rampaged through the land, dividing and conquering; destroying hundreds of Palestinian villages and herding those they didn't kill into enclaves such as the tiny strip of coastal territory called Gaza, which is under siege 65 years later.

So please, Paul Craig Roberts, Roger Waters and others, do think twice about comparing the excesses of the Jewish Apartheid State of Israeli—both at its beginnings and continuously ever since—with what has been propagandised about the German Nazis being the cruellest bunch of SS-Sturmbahnvillains since [Ghengis Khan's](#) Mongol hordes went on the rampage.



The Nakba; The expulsion of Palestinians from their land by Zoinists terror gangs.

The Inevitable Accusations

Roger Waters's statement has, inevitably, produced the usual fits of righteous indignation from rabbis and holocaust enthusiasts. Here are some quotes from the [London Guardian](#):

Now leading American thinker Rabbi Shmuley Boteach has raised the stakes by describing Waters' views as audacious and clearly antisemitic.

Writing in the *New York Observer*, the rabbi said: "Mr Waters, the Nazis were a genocidal regime that murdered six million Jews."

Karen Pollock, chief executive of the Holocaust Educational Trust, said: "Everyone is entitled to an opinion and to advocate passionately for a cause, but drawing inappropriate parallels with the Holocaust insults the memory of the six million Jews – men, women and children – murdered by the Nazis. These kinds of attacks are commonly used as veiled antisemitism and should be exposed as such."

When are these people and those who pass on their drivel going to get honest? Everyone may be entitled to an opinion, but they are sure to get insulted and falsely accused by people like Boteach and Pollock who clearly have something to protect. The [six-million](#) figure has been widely questioned for many years, mainly because of its reiteration in earlier [Jewish texts](#) and it is now widely recognised as being utterly preposterous since the Polish authorities officially reduced the Jewish death toll at Auschwitz and its associated camps from four million to just over one million.

But here we have two prominent Jews, both engaged in the business of *educating* people—a rabbi, designated by two Guardian reporters as a *leading American thinker* and the chief executive of the [Holocaust Educational Trust](#) who is also a member of the Jewish Human Rights Coalition, UK — deliberately linking this spurious claim to aid them in delivering the ultimate accusation of intolerance towards Jews in general: that of being anti-Semitic.

British taxpayers might also like to know that this *educational* trust was voted a parliamentary grant of [£4.65 million](#), in 2008, when it was announced that:

More than 1,500 students have now had the opportunity to visit the concentration camps at Auschwitz-Birkenau as a result of the work of the Holocaust Educational Trust.

So how did the myth of the six million Jews murdered by Germans manage to survive for so long?

A Summation of the Sequence

On April 18, 1945, in the immediate aftermath of World War II, the *New York Times* reported that 4 million people died at Auschwitz and this *fact* has been bandied about for at least 50 years. (But please note, the numbers of Jews who allegedly died are not specified.)

Got that? *4 million people died* . . . And just to be clear, I checked when the Russians actually liberated Auschwitz and its satellite camps to see if there could possibly have been any authentication of this number in such a short space of time. I searched for the information I was looking for in what I hoped would be a website acceptable to those who might wish to question my research. In the end, I came across an article on the website of the United States Holocaust Memorial Museum titled: [Liberation of Auschwitz](#) which sounded authentic enough even for the likes of Abe Foxman and Alan Dershowitz, and here is the relevant quote:

On January 27, 1945, the Soviet army entered Auschwitz and liberated more than 7,000 remaining prisoners, who were mostly ill and dying.

So the Soviets had had about two-and-a-half months to get the figures together for the *New York Times* report of 4 million although, as might be expected, there are reports that many documents were destroyed or carried away by the Germans as the Soviet army advanced.

But that information pales into insignificance when continuing to read the [Liberation of Auschwitz](#) article and discover the following:

It is estimated that at minimum 1.3 million people were deported to Auschwitz between 1940 and 1945; of these, at least 1.1 million were murdered.

Hello, hello, hello—as British coppers are wont to say when things don't quite add up—*what's goin' on 'ere?*

We've got a rabbi (teacher) and the chief executive of the Holocaust Educational Trust both sticking to the six-million figure as well as bandying about the anti-Semitic accusation, which means that either they or the **United States Holocaust Memorial Museum** are not telling us the truth.

Clearly, if the original six-million figure was supposed to have been accurate—taking into account the number of alleged Jewish deaths at other German-run concentration camps for the not-insignificant period of half-a-century—then a reduction from four million to just over one million at the Auschwitz complex must mean that the total figure of six million Jews allegedly murdered by the nasty Nazis is out by about three million. Quite an error, one has to admit.

So, if such a huge error could have been hidden for 50 years, there is a distinct possibility that there were no planned exterminations. And it is a fact that no equipment that would have been necessary to operate the so-called [death chambers](#) has ever been discovered. Anywhere.

What were discovered were rooms equipped with machines designed to blow hot air over Zyklon B pellets, to liberate the hydrogen cyanide gas soaked into them and circulate it around clothes and bedding; *Zyklon-B* was an insecticide used to kill the lice that spread the deadly disease *typhus*. Zyklon B was used to save human beings, not to kill them. Now ask yourself. Why would so many of those pieces of equipment have survived, but none that had to do with exterminating humans? Had the Russians found such equipment, at Auschwitz, wouldn't they have preserved it as evidence against their arch enemies?

Another reason why I am so suspicious about any information about this period is epitomised in an email I have just received, from YouTube, the text is as follows:

Regarding your account: Anthony Lawson

We have received a legal complaint regarding your video. After review, the following video: :

[Holocaust, Hate Speech and Were the Germans so Stupid? – Updated](#) has been blocked from view on the following YouTube country site(s):

French Guiana, Wallis and Futuna, Switzerland, Israel, Reunion, Mayotte, French Southern Territories, New Caledonia, Czech Republic, Saint Pierre and Miquelon, Poland, Austria, Martinique, Guadeloupe, France, French Polynesia, Italy, Germany.

YouTube blocks content where necessary to comply with local laws. Please review our help centre article on legal complaints //support.google.com/youtube/bin/answer.py?answer=3001497&hl=en-GB .

Yours sincerely, The YouTube Team

I received a similar notification about six months ago and I replied asking them exactly what a "legal complaint" was and why wasn't I copied with its contents. But after several repeated requests The YouTube Team failed to respond.

To me, and many others, it is quite clear that details of certain events that occurred between 1933 and 1945 are being covered up, and that it must be the Zionist establishment that is doing it. It follows, then, that the reported rise in so-called anti-Semitism is being driven by the Zionists themselves, because of their dishonest behaviour in attempting to suppress any legitimate investigation or comment on what they call the Jewish Holocaust. It is, in certain countries, the only event in

history on which open discussion is illegal, and many criminal prosecutions have resulted in [heavy fines and imprisonment](#).

This is, of course, in direct breach of [Article 19 in The United Nations Declaration of Human Rights](#).

19. Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Whatever arrangements were made between the Zionists, Britain and the United States that resulted in the iniquitous formulating of the [Balfour Declaration](#), in November 1917, and whatever accusations can be made against Adolf Hitler for aiding and abetting the migration of many Jews to Palestine, the behaviour of the Zionist Jews towards the indigenous population has been nothing less than shameful.

The majority of the [lands in Palestine](#) were the properties of the Palestinian rural population, the fellahin. In the process of the creation of the state of Israel, over 418 Palestinian villages were depopulated and destroyed. Bedouin semi-nomadic tribes were displaced and 104 Palestinian populated villages remained under Israeli control. Understanding the culture of the fellahin is key to understanding the system of land ownership in Palestine. Referring to the fellahin of Palestine as peasants, as they are often referred to is an unfair misrepresentation of Palestinian society and culture to say the very least.

Just imagine that your local county council decided that they were going to divide up the place you were living in and give more than half of it to a bunch of people you'd never met and who, when they arrived, told you—at gunpoint—which part of your house and your garden they were going to occupy and if you didn't like the arrangement you could shove off.

The Balfour Declaration was converted into The Palestine Mandate by The Council of the League of Nations, in July 24, 1922. A section of which reads as follows:

... adopted by the said Powers, in favour of the establishment in Palestine of a national home for the Jewish people, *it being clearly understood that nothing should be done which might prejudice the civil and religious rights of existing non-Jewish communities in Palestine* ... (emphasis added)

But, as we all know, the nations involved have done next to nothing, over the years, to pay even lip service to the rights of the non-Jewish communities that had been well established on that land for hundreds of years. Furthermore, it appears that the United Nations was in error, following WW II, to order the creation of the State of Israel. The closing paragraph of [The Myth of the U.N. Creation of Israel](#) reads as follows:

The U.N. could not deprive the majority of the people of Palestine of their territory and transfer it to the exclusive use of a minority in the country.... The United Nations Organization has no power to create a new State. Such a decision can only be taken by the free will of the people of the territories in question. That condition is not fulfilled in the case of the majority proposal, as it involves the establishment of a Jewish State in complete disregard of the wishes and interests of the Arabs of Palestine.

The Principles of Evidence

People who make accusations of anti-Semitism when they really mean anti-Zionism are rabidly dishonest, because there is absolutely nothing wrong with disliking or being anti a very suspicious and disturbing political movement that is opposed to democratic principles. It is well known that Zionists control politicians in many countries because they have the funding to

buy their allegiance for the price of a candidate's next election campaign, and it really doesn't matter which party wins, as long as the fear of losing is always present, so that the successful candidates always feel beholden to those Who Pay the Piper.

It is also dishonest to characterise the search for knowledge about what is called the Jewish holocaust as *denial*. To draw a parallel, nobody denies that the Titanic sank, but trying to find out why it sank has never been considered to be disrespectful to those who died or to their loved ones who survived them.

It has been estimated that around 60 million people died during World War Two. Each and every one of those deaths was a tragedy, as was the pain and suffering caused by injury and loss to those who survived. But to prevent anyone from attempting to find out why such a war could have happened should be considered a crime against humanity.

The fact that about one-quarter of a billion people in Europe are not allowed to exercise their right to free speech and research on the single issue of what happened to the Jews, and why, is a despicable misuse of power by the Zionists and clearly indicates that there is a lot that needs to be hidden.

In a properly constituted court of law, anyone found to be bringing undue influence against those who had legitimate evidence to present on any issue being adjudicated, be it a matter of grievous bodily harm, fraud or murder would be in contempt of court.

If people like Karen Pollock and Rabbi Shmuley Boteach gave evidence to such a court, knowing that it was provably wrong, they would also be held in contempt and either jailed or fined, just as those some of those who have exercised their [right to free speech](#) about the so-called holocaust have been.

But one of the most despicable uses of Zionist power has been, and continues to be the attempt to prevent people from revealing the extent of the abusive and illegal actions and crimes of Israel against the Palestinians, by using diversionary tactics such as accusing anyone who criticizes Israel's appalling behavior towards them as being anti-Semitic.



About the author

Anthony Lawson is an inimitable, conscientious and unique man. What he does can be described as professional and committed video-journalism. Lawson is a retired international-prize-winning commercials director, cameraman, ad agency creative director and voice over. He calls himself as a "stickler for accuracy" and his record demonstrates the rightfulness of this description. His articles and videos on the Israeli-Palestinian conflict, 9/11 attacks and U.S. foreign policy have appeared on a number of media outlets and news websites.

<http://www.intifadapalestine.com/2013/12/immortalising-myth-comparing-zionist-apartheid-israel-nazi-germany/>

Pas sérieux les "négationnistes"?



[Vincent Reynouard](#)

Published on Jul 4, 2014

Quand les gardiens de la Mémoire révèlent au grand public un fait que les révisionnistes avaient découvert (et publié) voilà... 17 ans!

<http://www.youtube.com/watch?v=YHtO7kexmYA>

What on earth is going on when such unnatural-hedonistic-nihilistic fixations are taken seriously?

1 in 5 women want genital surgery: study

CLAIRE HAYHURST, AAP, JULY 01, 2014 4:12AM

ALMOST one in five women are interested in having "designer vagina" surgery, according to new Australian research.

THE study found women who had greater exposure to images of female genitals were more likely to consider the procedure. Labiaplasty is the most common form of cosmetic genital surgery and involves reducing the size of the labia so they do not protrude.

Researchers at the school of psychology at Flinders University, in South Australia, surveyed 351 women aged between 18 and 69 and found 17 per cent were interested in having labiaplasty.

They found 13 per cent of women had received negative comments from romantic partners about the appearance of their genitals. And 19 per cent of women had discussed genital appearance with friends. The findings will be presented at a conference in Bristol in England on Wednesday.

"Our study is the first to systematically examine the role of the media, romantic partners and friends on women's consideration of labiaplasty," said Gemma Sharp, who

conducted the study. Our findings suggest a worrying trend of women becoming dissatisfied with the appearance of their genitals. We think that if women and their partners were made aware of the large variation in normal genital appearance this might help to alleviate some of their concerns about their own genitals."

The study found women who had greater exposure to images of female genitalia through a range of media sources - from television, online, advertising and pornography - were more likely to be dissatisfied with their own genital appearance and consider surgery. Those who received negative comments from romantic partners or discussed genital appearance with friends were also more likely to desire the procedure.

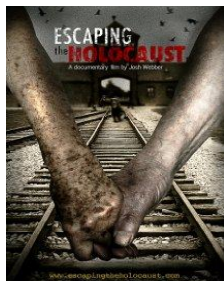
Dr David Veale, consultant psychiatrist at the South London and Maudsley NHS Foundation Trust and The Priory Hospital North London, is convening the genital surgery symposium at the Appearance Matters conference.

"This study suggests that the media, romantic partners and friends are influential in shaping women's perceptions of their own genital appearance and decisions to undergo labiaplasty,"

Dr Veale said. It is possible that women (and their partners) are not aware that women in porn may have had surgical modification of their labia. Therefore, women who have perfectly normal labia may think they look abnormal compared to women who have been modified."

The Appearance Matters 6 conference will also feature research on visible difference, body image, cosmetic surgery, ethics, education, media, weight and provision of care.

http://www.theaustralian.com.au/news/latestnews/in5womenwantgenitalsurgerystudy/storyfn3dxix61226973053152?from=public_rss&utm_source=The%20Australian&utm_medium=email&utm_campaign=editorial&net_sub_uid=33105777&nk=76bd6696bc2727dc8d79fecc38ba7c1d



Escaping the Holocaust - 2015

Documentary

Max spent almost one year digging a secret underground tunnel to escape from a prison camp in Warsaw during the Holocaust saving 15 others and leaving behind the love of his life only to find & marry her thirty 30yrs later. years later.

Director/ Writer:

[Josh Abraham Webber](#)

[Josh Abraham Webber](#)

Stars: [Eric Roberts](#), [Tyler Mauro](#), [Kayleigh Gilbert](#) | [See full cast and crew](#) »

[Contact the Filmmakers on IMDbPro](#) »

Gandel Holocaust Studies Program Scholarship

Professional Development Seminar on Holocaust Education for Australian Educators atYad Vashem, Jerusalem

Gandel International Holocaust Studies Program

This program is a long-term professional program aimed at training a cadre of expert teachers who are active throughout Australia with the main objective to form an active and organized network of Australian educators committed to teaching about the Holocaust and its universal implications, using an interdisciplinary and age-appropriate approach.

Gandel Scholarships including tuition, travel & accommodation are offered to qualified educators in History and related subjects in the following categories:

Secondary level in States & Territories other than Victoria

Tertiary level throughout Australia (including Victoria)

Additional Scholarships

In addition to nominating the successful candidates to participate in the Gandel Holocaust Studies Program, the Advisory Committee offers different scholarships which include tuition, travel and accommodation. Currently available scholarships are:

Pauline Glass Study Grants through the support of the Raoul Wallenberg Unit of B'nai B'rith Melbourne in association with

Courage to Care (Victoria). These are available to Victoria secondary school teachers.

The Salomea Gruener Yad Vashem Scholarships.

The Alexander Israel Ivany Scholarships.

Successful candidates will participate in the Program over a 3 week period at the Yad Vashem's International School for Holocaust Studies in Jerusalem from the **December 28, 2014 - January 14, 2015 (18 days)**.

Applications will be considered by an eminent advisory committee led by Emeritus Professor Louis Waller AO, followed by a process of formal interview **and selection**.

To request an application form and for other information please email your details to the appropriate addresses below.

Applications for Gandel Scholarships close Monday 4 August 2014:

You may view and submit an application for the 2014 Gandel Program on the Yad Vashem website

http://www.yadvashem.org/yv/en/education/international_projects/australian_educators/index.asp

For additional information on Gandel Scholarships please contact nicole_brittain@gandelphilanthropy.org.au

<http://austcolled.com.au/announcement/gandel-holocaust-studies-program-scholarship>

BOOKS

A Banker, a Scholar, and the Invention of Art History Invention of Art History. The story of the Warburg brothers By [Ingrid Rowland](#), JULY 5, 2014

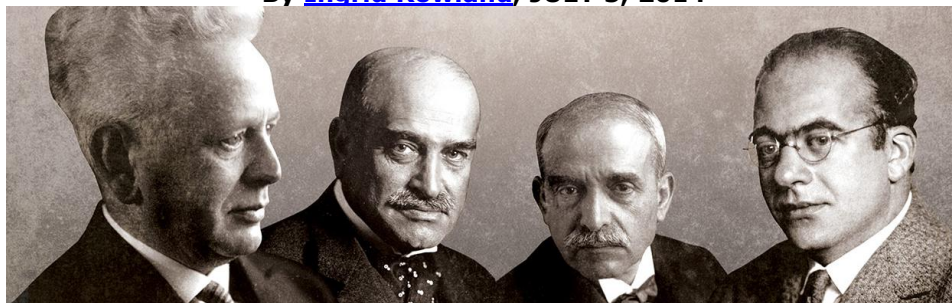


Photo: Ernst Cassirer, Max Warburg, Aby Warburg, and Erwin Panofsky - Courtesy of The Warburg Institute

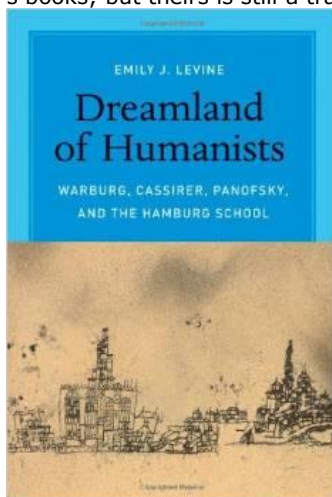
A school photograph taken in Hamburg in 1879 shows thirteen-year-old Abraham Warburg among his classmates, conspicuous for his dark coloring and the mischievous, bemused expression on his face. Aby is obviously a handful. He dominates this solemn group portrait as definitely as he dominated his boisterous and numerous family, seizing attention with his quick wit and his tempestuous moods.

Aby knew his own mind. At thirteen, around the time the photograph was taken, he made a deal with his twelve-year-old brother Max: if Max would promise to buy Aby all the books he wanted for the rest of his life, Aby would hand over his designated position in the family bank. Both brothers were as good as their word. Max Warburg, the illustrious banker, would later declare that "this contract was certainly the most

careless of my life," and it would cost him dearly over the years. By 1914, Aby Warburg's personal library numbered 15,000 volumes, many of them manuscripts or rarities from the earliest days of printing. Max and the three younger Warburg brothers, Felix, Paul, and Fritz, continued to subsidize their eldest brother's bibliomania up to and beyond his death in 1929.

Aby called the resulting collection his *Kulturwissenschaftliche Bibliothek Warburg* or Warburg Library of Cultural Science, and he intended the choice and the arrangement of the volumes on the library's shelves to create bridges between disciplines that he himself saw no reason to separate.

Aby was also crazy. Today we would call him bipolar; he alternated periods of elation with dark despondency. Considering the circumstances under which he lived, a wealthy, hard-driven Jewish citizen of the German Reich and the Weimar Republic, he had much to be despondent about. Emily J. Levine's book details the contradictions and confusions of Jewish life in Hamburg, with ancient religious traditions suddenly vying with modern currents of thought, and ancient caution competing with tentative hopes when Jews at last began to breach the barriers of anti-Semitism in German society. Focusing on Aby Warburg's library and two of its most illustrious users, the philosopher Ernst Cassirer and the art historian Erwin Panofsky, she reveals the ways in which the distinctive qualities of a single place conditioned the development of ideas in a larger sense to create a "Hamburg School" of thought, a school intimately connected with Jewish experience in Imperial and Weimar Germany. Her supremely well-educated, well-connected protagonists would eventually have the means to escape from Germany and the worst ravages of National Socialism, as, at the very last possible minute, did Aby's books; but theirs is still a tragic story.



DREAMLAND OF HUMANISTS: WARBURG, CASSIRER, PANOFSKY, AND THE HAMBURG SCHOOL

In arguing for the importance of place and social setting in the formation of ideas, Levine crosses as many scholarly disciplines as Warburg's Library of the Science of Culture did in its heyday. *Dreamland of Humanists* begins by outlining the history of Hamburg (roughly between the revolutions of 1848 and the advent of the Nazis) together with its distinctive forms of cultural life. Through detailed analysis of Warburg, Cassirer, Panofsky, and the Hamburg School of thought that formed around them, Levine illustrates how this commercial city, for all its apparent limitations, turned out to provide a uniquely hospitable setting for the exchange of ideas.

The novel propositions that this trio of thinkers would formulate about art, symbolism, and imagery have shaped more than the course of modern art history; they are also unwittingly responsible for Dan Brown's improbable hero Robert Langdon, whose fictitious field of expertise, "symbolology," is a direct outgrowth of the "pathos-formulas," "symbolic form," and "iconology" developed by the Hamburg School of philosophy and history of art in connection with the Warburg Library of the Science of Culture.



Bibliothek der Kulturwissenschaft, Hamburg, 1926 The Warburg Institute

Hamburg was a rough, gritty northern European port, with rotten weather and a superb location. From the thirteenth through the seventeenth century, it belonged to the commercial cartel known as the Hanseatic League, and owing to those origins as an independent city-state it continued to go its own way after the political unification of Germany in 1870. At the end of the fifteenth century, Hamburg was one of the places where Sephardic Jews settled after their expulsion from Spain in 1492 and Portugal in 1497. There they were compelled to work as moneylenders because so many other professions were barred to them. From the mid-sixteenth century onward, Hamburg's Christian community adopted an austere Protestantism that meshed with a correspondingly austere version of Judaism. For Christians and Jews alike, then, personal aspirations were kept in line by an overriding emphasis on community.

By profession, the citizens of Hamburg were sailors, shopkeepers, innkeepers, and merchants rather than landed aristocrats, and their city therefore lacked the kinds of cultural institutions that kings, bishops, and aristocrats tended to foster, amenities such as universities, opera houses, art collections. When cultural institutions finally came to Hamburg, they came late, in the nineteenth and early twentieth centuries, at which point they grew out of a different social stratum, the merchant class, and responded to different, more private stimuli, as expressions of personal hospitality and ancient Jewish traditions of self-help. As Levine shows, Jewish philanthropy played a fundamental role in creating the cultural life of nineteenth- and early-twentieth-century Hamburg, a cultural life that depended almost entirely on private patronage and aimed at a more egalitarian, practical audience than the elaborately stratified social layers of Berlin, Munich, and Vienna. At the same time, the Jews of Hamburg were carefully circumspect about their involvement in public life. A Jewish merchant or professor could move only so far within German social circles, although Hamburg's Protestant burghers were more accommodating than most. Both Aby Warburg and Max Warburg belonged to the exclusive Patriotic Society, the point of reference for most of the city's philanthropic efforts, but their father, Moritz, advised Max against both a military career (in a letter of marvelous brevity: "My dearest Max, *meschugge*, Your loving father") and, later, against running for the city Senate (warning that he would never be considered an equal).

As one of Hamburg's wealthiest families, the Warburgs felt the conflicting pressures of family and religious loyalty, hope, ambition, and frustration all with a particular intensity. They expressed these conflicts as fierce competition among themselves, a fierce drive to achieve, and an abiding awareness that on the whole it was wiser not to let the world know the full extent of their exuberance, their talents, and their accomplishments. Moritz Warburg competed madly with his brother, Siegmund, falling behind personally but triumphing through his five sons, four of whom (minus Aby) transformed a successful local bank into an international

powerhouse that helped to finance such disparate projects as the Baghdad railroad and the U.S. Federal Reserve. The contest between the two Warburg sisters-in-law, Theophilie and Charlotte, was if anything more intense than that between their husbands.

Since so much of Hamburg's cultural life occurred in the private sphere, as Levine shows, it was conditioned significantly by women, although they usually participated on a private level as hostesses, amateur artists, amateur musicians, and amateur thespians rather than as professionals. Women may have exerted unusual influence for a German community, but they were still confined to a limited sphere of action. In the close-knit and closely guarded German-Jewish world to which the Warburgs belonged, a woman with Emily Levine's scholarly talents (though she is too subtle a writer to say so outright) would have been compelled to expend all her energies, intelligence, and historical insight on counseling her husband, attempting to discipline her many children, and vying with her friends and relatives for little social victories. Even those women who fit with relative ease into a traditional wifely role, such as the regal Toni Cassirer, were still forced to deal with the endless succession of little injustices to which they and their husbands were continually subjected because of their religion, long before the extreme humiliations to which National Socialism would expose them.

Hamburg may have been a tight-knit, provincial city in many respects, but its immemorial merchant tradition also compelled its citizens to keep a close eye on the rest of the world. The civic art gallery, the Kunsthalle, opened as late as 1869, but its first director, Alfred Lichtwark, made an instant splash by collecting avant-garde work by the French Impressionists—foreigners!—and “rediscovering” German artists such as Caspar David Friedrich. As a newcomer to the cultural sphere, Lichtwark had nothing to lose by making bold decisions. As Levine notes, “Hamburg's uncultivated cultural world could provide fertile ground for an ambitious visionary.” It certainly provided fertile ground for Aby Warburg, and through him for the people whose lives were transformed by his library and his ideas. (By a similar ineffable alchemy, several decades later, the clubs and brothels of Hamburg's infamous red-light district would transform a grubby rock band from Liverpool called the Beatles into a quartet of serious musicians.)

Not long after making his pact with his brother, Aby Warburg decided to become an art historian. This was a brand-new profession in the late nineteenth century, a profession greatly facilitated by the new medium of photography, which enabled scholars to keep extensive, informative visual records of the things they had seen as a supplement to written notes. Aby collected photographs as eagerly, as imaginatively, as he collected books. He assembled his photographs for a specific purpose: he wondered how and why images could trigger such powerful emotions. Hamburg's most famous Enlightenment intellectual, Gotthold Ephraim Lessing, had addressed the same question in his essay “*Laocoön*,” a poignant meditation on the relationship between beauty and suffering that focused on an ancient marble statue group unearthed in Rome in 1506. The sculpture, signed by its three Greek creators, portrays the Trojan priest Laocoön and his two sons wrapped in the coils of two gigantic deadly snakes, slowly suffocating to death. Lessing marvels that the figures can provide such pleasure with their beautiful bodies and exquisite surface polish as they writhe and grimace in their private agony. (Lessing, amazingly, might have worked from engravings and a plaster cast of the sculpture rather than the real object.)

Aby Warburg marveled at this mystery, too. After studying art history at three different universities in Germany from 1886 to 1888, he spent a year in Florence doing research for his doctoral thesis on Botticelli's *Birth of Venus* and *Primavera*; he completed it in 1892 and it was published a year later. In 1898, he returned to Florence with his bride, the painter Mary Hertz. The couple would spend four and a half years in Tuscany, where Aby began, following Lessing's lead, to search for what he would term “formulas for pathos,” *Pathosformel*,

visual triggers that set off an automatic emotional response in viewers. He built his growing collection of photographs around this idea and called the collection “*Mnemosyne*,” the Greek word for “memory.”

Like his contemporary Bernard Berenson (they were born one year apart, Berenson in 1865, Warburg in 1866), Warburg took special delight in the sinuous lines of late-fifteenth-century Florentine painting and sculpture, aware that these works had been inspired in turn by the era's reawakened interest in ancient art (including the remains of frescoed walls as well as works of sculpture in marble and bronze). Both men revered Botticelli, and Warburg also admired Botticelli's contemporary Ghirlandaio. (Baroque artists such as Bernini, Borromini, and Caravaggio struck them both as monstrous corruptors of the classical ideal.) Warburg particularly loved a frescoed maiden by Ghirlandaio from the Tornabuoni Chapel in Santa Maria Novella in Florence, who virtually dances into a room with a tray of fruit on her head, her dress and veil billowing gracefully behind her.

Unlike Lessing's tortured Laocoön, with its agonized beauty, this nymph's *Pathosformel* was Warburg's formula for sheer bliss.

Both Berenson and Warburg hoped to give the study of art an objective, even scientific basis. For Berenson, the key to scholarly rigor lay in the close analysis of visual details: if an artist drew an ear in a certain way, then he would continue to draw an ear in that way, and his work could be identified by a series of these characteristic touches. Warburg, like contemporary classical scholars such as Jane Harrison and Francis Cornford, turned to the new field of anthropology. In 1895, he sailed to the United States to attend the wedding of his brother Felix (the three younger Warburg brothers all emigrated to New York, with triumphant success). Appalled by what he considered the barbarity of New York society, Aby escaped for two weeks in 1896 to the deserts of New Mexico.



Aby Warburg, *The Warburg Institute*

Clad for the occasion in cowboy hat and bandanna above his three-piece suit (all the Warburgs were dapper dressers), he visited several Hopi pueblos in New Mexico and watched a snake-handling ceremony. He recounted a fairy tale from the brothers Grimm to a group of Hopi schoolchildren and asked them afterward to draw a bolt of lightning. He was thrilled when two of them portrayed an arrow-headed snake, the traditional Hopi symbol, rather than a visually accurate zigzag. The eager young scholar could want no more vivid proof of the enduring grip that symbols had on the human mind.

In 1904, Aby and Mary Warburg moved into a new house at 114 Heilwigstrasse to accommodate their three young children and Aby's nine thousand books (by 1926, however, the library

required its own separate building). Ornamental brickwork traced out the letters K B W on the façade; and with the blessing of brother Max, the *Kulturwissenschaftliche Bibliothek Warburg* came into being. Max Warburg is one of several unsung heroes in Levine's epic. Since he stuck so steadfastly (and selflessly) to banking and public service, he is not essential to the intellectual history of the Hamburg School, but he was its bulwark all the same. (Ron Chernow's *The Warburgs* gives Max his due.) Aby, small, in precarious mental and physical health, was always dependent on the help of others, from legions of household servants to his far-seeing, long-suffering wife, Mary, to the two people who eventually kept his library running for risible salaries: Fritz Saxl, an Austrian graduate student in art history with an abiding interest in astrology, hired in 1911 as librarian, and Gertrud Bing, a student of philosophy who came to Hamburg to work with Ernst Cassirer, the first professor to be appointed, in 1919, by the brand-new University of Hamburg.

Attracting the internationally renowned Cassirer was a grand coup for Hamburg, a splendid way to announce a new school moving in new directions. A decade later, at fifty-five, he would become the first Jewish rector of a German university. But by then conditions for Jews were changing rapidly for the worse. Cassirer belonged to a group of German philosophers, many of them Jewish, who had begun to draw fresh inspiration from Kant, who conceived his transcendent ideas about the human capacity for reason and social justice while pacing the streets of his native Königsberg. By extending Kant's rational philosophy, the neo-Kantians hoped to blaze a political "third way" between the extremes of Marxism and capitalism, an effort to which the stately Cassirer contributed by his manner as well as his ideas. A gifted writer with a bent for history, he made his reputation with a series of comprehensive books on large topics: *The Problem of Knowledge* (1906–1950), a multi-volume history of philosophy from the Renaissance to his own time, *Substance and Function* (1910), *Freedom and Form* (1916), and *Kant's Life and Thought* (1918), all written as a private lecturer at the University of Berlin, the usual position for Jewish scholars in the German system of higher education. The invitation to take up a real professorial chair in Hamburg was thus a change of immense significance in his life, in the history of Hamburg's university, and in the German world of higher education.

In the wake of World War I, Cassirer had begun to lose his faith in reason and the neo-Kantian rational view of human behavior. Inspired in part by his friend Albert Einstein's explorations of physical relativity and in part by his own strong spiritual bent, he turned to the investigation of myth and what he termed "symbols created by intellect itself" to find a way to reconcile science and aesthetics. By 1921, he had coined the phrase "symbolic form" as a way of accounting for the distinctions between sense and intellect. It was in this restless, receptive state of mind that he came into contact with Aby Warburg and his remarkable library.

He met the library first, through his acquaintance with Saxl; the savagery of the war had sent Aby into a deep depression and a series of sanitariums. In 1924, Saxl arranged a meeting between the two men, an occasion of tremendous significance for both. As the Warburg library provided Cassirer with a means to articulate his complicated thoughts, Cassirer's compassionate companionship guided Aby back to health. The relationships were never simple. Warburg's mental agitation had squelched his scholarly productivity, which led him to idolize Cassirer and resent Saxl, who had kept the library going throughout Aby's stays in the hospital. Cassirer regarded the Warburg Library as a virtual portrait of his own mind, a place where Einstein, Freud, and modern anthropology could keep company with the ancient Greeks and Romans.

Cassirer's ideas about symbolic form galvanized another bright young scholar in Hamburg. He was Erwin Panofsky, who was appointed full professor of philosophy at Hamburg in 1926, an exceedingly rare honor for a Jew, followed by appointment as dean of the faculty in 1930–1931. A scintillating teacher, Panofsky applied Cassirer's aesthetics to the Italian fifteenth

century in an influential essay, in 1927, called "Perspective as Symbolic Form," before moving on to a coin a term of his own—iconology—to refer to the systematic study of images. As short and homely as Cassirer was tall and stately, the merry Panofsky reveled in his nickname, "Pan," the libidinous ancient Greek goat-god of high living and pan-like terror. In the University of Hamburg's firmament, he really was Pan to Cassirer's Olympian Zeus, as histrionic and capricious as a pagan god.

It is one of history's dreadful ironies that Cassirer's term as rector of the University of Hamburg, in 1929–1930, should have coincided with the onset of the Great Depression, the terrible German inflation crisis, and the growing power of jingoist and anti-Semitic elements in German politics. Ironically, he completed a book called *Philosophy of the Enlightenment* in 1932, as the clouds began to gather in Europe. In the spring of 1929, Cassirer accepted an invitation to debate the younger German philosopher Martin Heidegger at a conference in Davos, Switzerland. Levine provides a detailed analysis of this debate, which pitted the genteel, refined Cassirer against the blunt, brash Heidegger in a conflict of generations as well as philosophies (a subject on which Peter Gordon's *Continental Divide: Heidegger, Cassirer, Davos* deserves special mention). The students who attended this short course tended to side with Heidegger, whose blunt emphasis on studying concrete things (he described it as phenomenology) and aggressive relativism they found more attractive than Cassirer's reasoned disquisitions on form and symbolism. The subsequent course of philosophy in the twentieth and twenty-first centuries still reflects that choice, although the debate happened almost a century ago. Heidegger, of course, became a member of the Nazi Party, by whose efforts Cassirer and Panofsky would soon be compelled to escape from Germany and live out their lives in exile. Levine's insightful account of this showdown suggests that the students' reactions to the two debaters were conditioned not only by philosophical criteria but also by their own feelings about gentlemen of the old school and young men on the move, about Jews and German patriotism, about reasoned argument and emotive demagoguery. Heidegger's intellect was immensely seductive, as a young Jewish student named Hannah Arendt discovered in spite of all the National Socialist cant.

Aby Warburg died on the eve of the stock-market crash in October 1929. He missed Cassirer's tumultuous, difficult term as rector of the University of Hamburg, the Great Depression, the rise of National Socialism, and the elevation of anti-Semitism to German state policy. (Max Warburg, ever Aby's alter ego, would experience them all.) Cassirer fled first to Sweden and then, with the outbreak of war, to the United States, where he taught first at Yale and then at Columbia. He died in 1945 at the age of seventy.

By 1931, "Pan" Panofsky, not yet forty, was already alternating terms at New York University with terms at Hamburg; when the Nazis came to power two years later, he simply stayed in New York, moving eventually to the Institute for Advanced Study at Princeton, along with other Jewish exiles such as Einstein and the historian Felix Gilbert. Once he arrived in the United States, Panofsky wrote exclusively in English, which had the effect, Levine laments, of blunting the subtlety of his writing. Yet his English prose was sufficiently vibrant, persuasive, witty, and infectiously enthusiastic to make the diminutive Panofsky a giant in his field, with books that have become classics of art history:

Studies in Iconology (1939), *Early Netherlandish Painting* (1953), *Renaissances in Western Art* (1960).

All of these works are written in a lucid, delightful style that has been matched by few of his successors. Her assessment of Panofsky is the one aspect of Levine's account that smells too much of the lamp and not enough of the aesthete.

In the American setting, Dora Panofsky also came into her own as a scholar for the first time. The couple was known among friends as "PanDora." When Dora died, Pan married a beautiful Bavarian Gentile named Gerda Soergel and returned

briefly to Germany, as he declared, simply to meet the in-laws. With its wide range of scholarly disciplines, notably including the sciences, the Institute for Advanced Study provided all the Panofsky family with an ideally stimulating environment; his two sons, Wolfgang and Hans, would become physicists. For his part, Pan was convinced that New York, not Europe, had become the real center for art history.

Aby Warburg's library narrowly missed destruction, but through the joint efforts of Panofsky, Max Warburg, Fritz Saxl, and another Cassirer student, Edgar Wind, the books were moved to London in 1933, along with Saxl himself and Gertrud Bing. In 1944, the Warburg Library became the nucleus for a new academic center, the Warburg Institute of the University of London, under whose auspices the holdings have grown to 350,000 books, ten times the size of Aby's original collection. Transplantation inevitably changed the library's character. Saxl's fascination with astrology encouraged research into other areas of Renaissance culture that diverged from modern science: topics such as magic, mysticism, what Edgar Wind called, in an important book, *Pagan Mysteries of the Renaissance*. Thus Aby Warburg's efforts to find a scientific basis for aesthetic responses turned, in subsequent generations, into a more specialized search for the legacy of classical antiquity in the European Renaissance. Aby's huge, unfocused collection of photographs, Mnemosyne, was difficult to use, and it exists now as a historical document; in its stead, in 1948, the young scholars Phyllis Pray Bober and Ruth Rubinstein created what would become the Census of Antique Works of Art Known in the Renaissance. Today, in many ways, Princeton's Institute for Advanced Study probably comes closer to Aby Warburg's vision for his library than the Warburg Institute itself.

The Warburg Library may have presented Ernst Cassirer with the map of his own mind, but for many student users, as Levine notes, it was a forbidding and incomprehensible place, the refuge of a select few. Like the marvelous library of Werner Oechslin in Einsiedeln, Switzerland, and David Wilson's Museum of Jurassic Technology in Culver City, California, it was probably most vibrantly alive in the presence of its inventor. (Happily, these latter-day tutelary geniuses are still very much in evidence in their creations.) A century after Aby's heyday, it is not immediately apparent that a Warburgian arrangement of books, that is, a choice collection arranged alphabetically, will stimulate a more productive train of thought than, say, the Dewey Decimal System or the Library of Congress; both these classification systems were also the product of brilliant and wide-ranging minds, and there, too, the physical rubbing together of book and book can ignite the spark of new ideas. The Vatican Library's arrangement of books, for a variety of historical reasons, is simply weird—it has absorbed entire collections, each with its own cataloguing system based on such various principles as size, subject, and date of acquisition; but it is hard to imagine a more inspiring place to read, and think, and build castles in the air. Emily Levine shows how crucially time, place, and people can affect what we finally study and ponder; but in the end, if we are lucky, we all make our own Dreamland of Humanists with the materials at hand.

Ingrid Rowland is a professor at the Rome campus of the University of Notre Dame School of Architecture and the author, most recently, of *From Pompeii: the Afterlife of a Roman Town* (Belknap).

<http://www.newrepublic.com/article/118330/dreamland-humanists-emily-i-levine-reviewed-ingrid-rowland>

South Australia signs declaration combating anti-Semitism London Declaration, which targets politicians, first signed in the United Kingdom in February 2009

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Former Australian prime minister Julia Gillard, the first Australian parliamentarian to sign the London Declaration, is photographed at the Yad Vashem Holocaust Memorial museum in Jerusalem in 2009. Photo credit: Abir Sultan/Flash90

SYDNEY, Australia – A state parliament in Australia unanimously passed a motion supporting the London Declaration on Combating Anti-Semitism. South Australia's lawmakers in Adelaide this week backed Labor's Leesa Vlahos, the Parliamentary Secretary to the State Premier, who moved the motion alongside Liberal lawmaker John Gardner.

"Anti-Semitism did not end at the conclusion of the Second World War," Vlahos said. "It is as real today as it was 70 years ago, in the dreadful gas chambers of the Holocaust."

The London Declaration – first signed in the United Kingdom in February 2009 – urges lawmakers to "expose, challenge, and isolate political actors who engage in hate against Jews and target the State of Israel as a Jewish collectivity."

In April 2013, Julia Gillard, then the Australian prime minister, became the first Australian parliamentarian to sign the declaration. Since then it has garnered the support of the entire federal Liberal Party, led by Tony Abbott who is now prime minister, as well as lawmakers from both sides of politics, on the state and federal level.

"A Star of David was pulled off the neck of an individual in Adelaide very recently, swastikas were painted on the fences at the Hackney synagogue, and hateful and threatening messages have been left on answering machines of people identified as being part of Adelaide's Jewish community," Gardner told the chamber, according to The Australian newspaper.

Jewish Community Council of South Australia President Norman Schueler welcomed the news. "We must never think that the crimes committed against the Jewish people in other states will not be visited upon our shores," he said. "We need the collective will of our elected leaders to stand up to anti-Semitism."

Adelaide's Jewish community has shrunk in recent years to fewer than 1,000 people and its only Jewish school, Massada College, closed in 2011.

*[London Declaration on Combating Anti-Semitism](#)
*[Australia](#)
*[anti-Semitism](#)

<http://www.timesofisrael.com/south-australia-signs-declaration-combating-anti-semitism/>